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Indian Writers in English and Their Impact on World Literature

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Abstract:

Indian English literature is essentially an honest attempt to unearth the priceless gems woven into the fabric of Indian writing in English. At first, it was a singular, astounding display of regional genius. However, since then, it has changed, becoming a vibrant representation of Indian culture and a voice in constant communication with India. Indian poets, novelists, essayists, and dramatists have made outstanding and essential contributions to international literature. From the moment India gained its freedom, this process has accelerated. Indian English writing has become a distinct literary genre of its own because of its tremendous success on the global literary scene in recent years. A vast range of subjects are explored in literature, reflecting Indian history, social values, tradition, and culture inside India and among Indians who now live abroad. English-language fiction by modern Indian writers, in particular, aims to convey the challenges of the Indian experience today. Prose fiction is “one of the most notable gifts of English education to India,” according to Professor M. K. Naik. This is because, even though India was undoubtedly the birthplace of storytelling, the modern novel was brought over from the West. Notably, Indian English books are well-liked by reviewers and pundits in England and the United States.

Keywords: literature, author, industrialisation, men, fiction, critics, award, personality

1. Introduction

Indian writers have achieved global recognition and appeal for their English-language works. The emergence of fresh talent has led to the creation of inventive writing techniques and fresh perspectives on concepts and issues. Partition followed independence and was a tragedy that still haunts us now. The aftermath of this incident still haunts us. India put much effort into growing its economy after independence. India's government decided to go toward industrialisation. This led to a profound transition in India from an agricultural to an industrialised nation. As the industrial sector has expanded, many new issues have surfaced. The writers' primary topic was personal ties. A relationship cannot just happen; our lives are in some way centred around them. Their development, which happens via association, requires a long gestation period. Being an Indian novelist, especially one of the “Big Three,” as William Walsh called them, gives me immense pride. Raja Rao, Mulk Raj Anand, and R.K. Narayan have all cleared the path for recent advancements in Indian literature. They skillfully portrayed the Indian ethos in their distinctive ways throughout their extensive literary careers, concentrating on the lives of the poor and dispossessed.



2. Objective

This article aims to examine the evolution of Indian literature and the well-known writers who have influenced it and emphasise the significance of Indian writing in our daily lives. This article aims to summarise the evolution of English literature, the growth of industry, and the diversity of cultures within the historical setting of India.

3. Evolution

The authors primarily focused on interpersonal relationships. We cannot help but revolve our lives around the people we are in a relationship with. There is a protracted gestation time since their evolution is connected. Our pleasure is in announcing that among Indian authors, particularly the trio William Walsh called “The Big Three,” RK Mulk. More progress is now possible, thanks to Raj Anand, Raja Rao, and Narayan. Throughout their lengthy literary careers, they skillfully reimagined Indian ethos in their unique ways, emphasising the lives of the impoverished and downtrodden.

After 1950, however, Indian English authors shifted their attention from public to private spheres. They started drawing the person’s crises, difficulties, and quest for self in all its multifaceted forms. As they dove headfirst into their pursuit of knowledge, most left the outside world behind in favour of introspection and the search for humanity’s essential character. The goal was to learn more about oneself. Novelists such as Anita Desai, Arun Joshi, and Nayantara Sahgal have contributed to a shift in Indian English novels, and their work can evolve further. The Big Three may still be around, but the second and third generations of writers keep the torch lit with everyday masterpieces.

There were significant shifts in Indian literature written in English starting in the 1960s and extending well into the future. Earlier authors such as Nissim Ezekiel, Kamala Das, and Keki Daruwalla were more forthright and honest. The author witnessed a gradual decline in societal norms throughout his time, and his writing reflects that. Living in seclusion while seeing the changes in India would be challenging for any writer. The writings paint all of the people’s hopes, dreams, and pain in vivid detail. People are now more energetic and optimistic as a result of their independence. The reality, with its numerous challenges, became more apparent as the thrill of freedom faded. This shift was also reflected in Indian literature written in English.



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The heroine is not only a fascinating and imaginative figure, but she also possesses a strong sense of self-reliance and defiance. Alternatively, some novels jolted our senses and disrupted the habits of thought we had established. The 1980s are considered a watershed moment in the evolution of Indian English book writing. Within the past fifteen years or more, a small number of authors with great promise have published their first novels. These works do an excellent job of capturing the writers' individuality and flawed originality while showcasing their ability to overcome the many challenges traditional books face. During this time, Indian English writers and novels achieved prominence in the Western academic world that had never been seen before. Once again, there was the time when very gifted authors produced what Antony Burges would later call "some enormous, unexpected masterpieces" that deservedly captivated readers worldwide.

Some obstacles have not stopped Indian writers writing in English from achieving notable success. There is some maturity in their works when it comes to picking and handling topics, building stories, differentiating characters, and improvising logistical details. Some books that show how the Indian English novel has become significant in international literature include *A Suitable Boy*, *The God of Small Things*, and *The Inheritance of Loss*.

How Indian authors use English has changed significantly since the 1980s. Their first move was to make excellent use of language. Shobha De, Upamanya Chatterjee, Mukul Kesavan, Arundhanthi Roy, and Imitaz Dhakar's stories show how consuming is now a significant aspect of city life in India. Authors' writings express the view that material pursuits are paramount. Their words give a picture of Indian life and the cultural variety. The literature painted a picture of a divided and downtrodden people who were also victims of racial persecution.

Many Indian writers who were published in English started to voice their disapproval of the forced social norms. The country's numerous different customs best show India's cultural diversity. As in the past, there have always been highly esteemed civilisations. As new authors dabbled with the genre, novels on diasporas, identity crises, and migration as postcolonial experiences started to pop up. Among Indians and non-Indians alike, Indian English literature has unquestionably earned a stellar reputation. More illuminating writing from India is undoubtedly on the horizon. The earliest piece of Indian English literature was *A Journey of the Year* (1945) by Kailash Chandra Dutt, first published in *The Calcutta Gazette* on June 6th,



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1853. Many consider this the earliest work of Indian literature written in English.

A fictional uprising against British control that ultimately failed is narrated by the author, who places the narrative a century after the events depicted in this work of literary fiction. Shoshee Chunder Dutt similarly represents the Republic of Orissa. You cannot call any of these stories political fiction since the central topic of political independence is less a nationalist aspiration and more a literary device. However, they demonstrate an understanding of the challenges they face due to the current era. Bankim Chandra Chatterjee's *Rajmohan's Wife* is a good illustration of how this information is utilised in modern society. The earliest Indian books published in English are the real deal.

Since this work was published, there has been a substantial increase in the variety, density, and maturity of Indian novels written in English. A greater understanding of the nature and extent of the development and expansion of Indian novels may be gained by comparing more contemporary works with their early counterparts. This will also shed light on the possibilities of this literary genre in India. Early works written by Indians and published in English were almost always clumsy and copied from other sources. A few of them turned out to be nothing more than the fictional poor relatives of the Victorian era. Novels such as B.Rajan Iyer's *Vasudeva Shashiri* (1905), Balkrishna's *The Love of Kusum* (1910), and A. Madhaviah Thillai Govindan (1912) and Sir Jogendra Singh's *Nareen* (1915) are examples of terrible literature. Srinivasa Iyenger rightly points out that these older works are only interesting to modern readers from an antiquarian or historical perspective. Indian vernacular literature is more forward-thinking than official publications because it draws attention to real issues. In addition to being more in-depth, these books cover more ground.

The early writers selected these characters in a very conventional fashion, and there was some uncertainty over their degree of language competence. Even if the literary atmosphere at the turn of the last century was gloomy, it is undeniable that some Indian writers actively sought to harness the power of a flowing form of self-expression. Raj Anand, Raja Rao, and R. K. Narayan's "Big Three Mulchers" of literature have raised the bar for fictional creative endeavours. The American Academy and Institute of Arts and Letters bestowed honorary membership to R. In 1981, K. Narayan died. Indians, according to William Walsh, started what would become a monumentally significant contribution to the English-language novel in the 1930s. According to Walsh, this was done by the Indians.



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There appears to be a distinct structure to the multi-stage process of writing an Indian English novel. The first novels failed miserably to establish a reputation among literary greats. You will not have any trouble finding proof of a linear progression from the imitative to the realistic to the psychological to the experimental level. The years following World War I saw a shift away from romanticised portrayals of Indian literature written in English. The novelistic approach was taken to show India in her authentic form, drawing attention to the plight of the oppressed masses. Publications between the wars dealt mainly with contemporary social issues, although the Gandhian doctrine significantly influenced them. *Untouchable* (1935) by Mulk Raj Anand establishes that *R.K. Swami and Friends* (1935) by Narayan and *Kanthapura* (1930) by Raja Rao are two examples of the great literature that we first encountered at this time. As a practical and efficient way of reaching a broad audience and spreading their message, they greatly assisted the nationalists and revolutionaries fighting for their cause. The novel's substance was significantly altered as the focus turned to the ongoing wars and agitations. This was driven by the growing sense of patriotism and the need to conform to the norms of the day.

However, after 1959, private markets, rather than public ones, received greater attention from Indian English writers. They started by describing the person's crises and tribulations and his search for all the complex shapes in their writings. In their pursuit of the meaning of humanity, most abandoned the material world in favour of introspection. Novelists such as Anita Desai, Arun Joshi, and Nayantara Sahgal have revolutionised Indian English novels; their works can motivate readers to follow in their footsteps. Even though the Big Three stayed active in the creative world for a long time, the second and third generations of novelists kept producing great literature.

Indian English novels were greatly influenced by the 1980s, which led to their growth and development. First novels published within the last fifteen years by some talented authors speak volumes about their uniqueness, imperfect inventiveness, and capacity to escape the apishness, complexity, and limitations that plagued earlier novelists. During this time, Indian authors of novels written in English were given acclaim by Western academics that had never been seen before. Additionally, some fantastic, unexpected masterpieces were written by incredibly gifted writers during that time, as Antony Burges would later say. These works of art have enchanted audiences across the globe with their extraordinary achievements. Despite facing several challenges, Indian English writers have achieved success. They have reached an advanced degree of maturity in their works regarding picking and handling topics, developing stories,



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characterisation, and improvising logistical details. *The Inheritance of Loss* (2006), *The God of Small Things* (1997), and *A Suitable Boy* (1993) are just a few of the many literary classics written in Indian English that showcase the unique position and niche that Indian English novels have attained in the global literary landscape.

Even though it faced fears, doubts, obstacles, and hurdles, the Indian English book has already achieved its potential. Winner of the 1993 Booker of Bookers prize was Salman Rushdie's *Midnight Children*. In the 25 years the Booker Prize was awarded, it was deemed the finest novel ever to take home the prize. Other outstanding authors now receiving much attention from readers are Amit Ghosh, Kiran Desai, Abraham Verghese, and Amit Chaudhary. *The God of Small Things*, Arundhati Roy's first book, won the Booker Prize for novels in 1997. After Kiran Desai's second novel, *The Inheritance of Loss*, emerged in 2006, the publisher bestowed this honour on her. *The White Tiger*, a book by Aravind Adiga, has been praised by critics worldwide for its realistic depiction of modern India.

The new Indian English book has been made clear by all of these novels, each of which is a masterwork. Expectations for producing even greater works have already been aroused by the abundance of talent in Indian English literature. Indian novels written in English have gone a long way since the premiere of *Rajmohan's Wife* in 1864 by Bankim Chandra Chatterjee. Born in 1938, Shashi Deshpande is from Karnataka. A prominent Kannada writer and playwright, her father, Sriranga, had a long and fruitful literary career. She attended a Karnataka mission school that educated early Protestants for her elementary education. His love of English literature began when he was a little boy, and he had read several novels written in the English language. Jane Austen's works were particularly beloved by her. She continued her studies in economics at Bombay and law at Bangalore. After that, she went on to get an MA in English literature.

Her first collection of short tales, an anthology, came out in 1978. A variety of her works were on display. Her first work, *The Dark Holds No Terror*, was published in 1980, two years after it was written. The Sahitya Akademi Award was bestowed upon her in 1990 for the essay "That Long Silence." Her famous 1996 article, "A Matter of Time," describes the many hardships that Indian women endure. She wrote some children's books as well. In 2002, *The Binding Vine* was released to the public. Her works mainly deal with the experiences and struggles of women, particularly within the Indian setting. To describe her and her cause, many have used the term "feminist." The truths that lie underneath women's silences were her focus.



Her articles brought more attention to the issue of women being tortured and presented a compelling argument against the practice. She has had her works translated into several Indian languages, a literary and personal history spanning several centuries.

4. Prominent Authors

A. Shashi Deshpande In 1978, she released her first collection of short tales, and in 1980, she published her first book, *The Dark Holds No Terror*. Both the Sahitya Akademi Award and the Padma Shri Award were bestowed to her in 1990 and 2009, respectively, for her novel *That Long Silence*. Except for some insightful essays, now available in a collection titled *Writing from the Margin and Other Essays*, Shashi Deshpande has produced nine novels, four children's books, and a handful of short tales. Shashi Deshpande has shared an intriguing photograph of an educated woman who belongs to the middle level. Jaya, the main character, resides in a house she shares with her husband, Mohan and their two children, Rahul and Rati. Jaya, her married lifestyle, and her role as a devoted wife and caring mother are the focal points of the novel. Jaya is also responsible for being dutiful to her in-laws, Aai, Ajji, Kaka, and her relatives. It provides straightforward and intriguing situations that the author entirely presents. Life in a home that adheres to traditional values is fraught with difficulties. According to the author, men take their wives' feelings, including their likes and dislikes, for granted. In this particular passage, the author emphasises, punctuates, and reciprocates these feelings, conveyed in great detail, such as when it comes to lovemaking and the connection with children. At some point in the narrative of her functional clarity, she ponders her life. She wonders whether she is living her life for herself or any other person seeking her identity as an individual. Her emotions are beginning to become subtler. An individual's own identity is called into doubt as one reads. In their day-to-day lives, married women could come into situations comparable. The author has done an excellent job of portraying sexual feelings and closeness in this natural tone, and they have done it accurately.

B. Anita Mazumdar Desai June 24th, 1937 was the birth year. This Indian author is also the holder of the John E. Burchard Professorship of Humanities at the Massachusetts Institute of Technology, where she will remain until retirement. Her 1978 book *Fire on the Mountain* was bestowed upon her by India's National Academy of Letters, the Sahitya Akademi, which bestows its awards annually. She has made it to the Booker Prize shortlist no less than three times. My name is Anita Mazumdar, and I was born in Mussoorie, India. She was born to Bengali businessman DN Mazumdar and German lady Toni Nime. Outside her immediate family, she was fluent in German, Bengali, Urdu, Hindi, and English. Since English was the language she first learnt



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to read and write, it naturally held a special place in her heart as a literary language (Agarwal 19). Her native tongue was German, although she did not set foot in the country until much later. She received her BA in English Literature from Miranda House, University of Delhi, in 1957. Before that, she had been a student at Delhi's Queen Mary's Higher Secondary School. The following year, she tied the knot with software executive and author Ashvin Desai, whose works include *Between Eternities: Ideas on Life and the Cosmos*. One of their four children, Kiran Desai, won the Booker Prize for literature. On weekends, she would spend time with her young children at her home near Alibagh in Thul. In *The Village by the Sea*, a novel by Desai, this is the locale.

C. Kiran Desai was born on September 3rd, 1971. This author holds dual citizenship with the United States and India. Additionally, he was given permanent residency in the US. Her 2006 book *The Inheritance of Loss* won the National Book Critics Circle Fiction Award and the Man Booker Prize. Her spouse is the Turkish writer Orhan Pamuk, and her mother is the well-known novelist Anita Desai. She is descended from Anita Desai. Kiran Desai lived in New Delhi, India, from her early childhood till age 10. She left India with her mother when she was fourteen, and they lived in England for a year. She pursued her creative writing studies at Columbia University, Hollins University, and Bennington College after they moved to the United States.

D. Orhan Pamuk, the 2010 Nobel Peace Prize recipient, mentioned his previous romantic involvement with Desai in his acceptance speech. Ferit Orhan Pamuk, whose given name is Orhan Pamuk, is one of Turkey's most well-known writers. As the Robert Yik Fong Tanm Professor in the Humanities at Columbia University, he teaches composition and comparative literature. Currently one of Turkey's most well-known writers, he teaches writing and comparative literature. Orhan Pamuk is Turkey's best-selling author, with over seven million copies of his books sold, having been published in more than fifty languages. Without question, Pamuk is one of the most well-known Turkish writers now at work. Among his numerous literary accomplishments is the first Nobel Prize ever awarded to a Turkish national, which he won early in his writing career. Salman Rushdie was among the prominent individuals who praised Kiran Desai's debut novel *Hullabaloo in the Guava Orchard* upon its release in 1998. Subsequently, the Society of Authors awarded the Betty Trask Award, which recognises the finest recently published works by Commonwealth of Nations people under 35. Her second book, *The Inheritance of Loss*, published in 2009, has received great praise from North America, Europe, and Asia reviewers.



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Furthermore, it received the 2006 National Reviewers Circle Fiction Award and the Man Booker Prize. BBC Radio 3's Private Passions is a biographical music discussion show hosted by Michael Berkeley. In September of 2007, she appeared on Michael Berkeley's program. Her writing was recognised as the featured author at the first Asia House Festival of Asian Literature in May 2007. The novel depicts the conflict between the past and the present, as well as the internal battle between Muslim and Buddhist communities in India. The Inheritance of Loss, Kiran Desai's second book, was published in 2006. That year, it was also a contender for the Man Booker Prize. Additional recognition came from the 2006 Vodafone Crossword Book Award and the 2007 Book Critics Circle Fiction Award. After the release of Hullafaloo in the Guava Orchard, this book was not released for seven years. The main topics are the conflict between the two worlds, migration, and the clash of the past and present. Biju and Sai play significant roles throughout the narrative. While Biju is an undocumented Indian immigrant living in the US, Sai is a native of Darjeeling. The story tracks his attempts to give Biju a new beginning and those of Sai, a little child whose grandfather has taken on her English name.

E. Kamala Das Punnayurkulam, in Kerala's Thrissur District, is where he came into this world on March 30th, 1934. She was born to V.M. Nair, a former managing editor of the popular Malayalam daily Mathrubhumi, and the famous Malayali poetess Nalappatt Balamani Amma. Since her father was a prominent figure in the Walford Transport Company, which was responsible for purchasing Bentley and Rolls Royce automobiles in Calcutta, she spent part of her youth in Punnayurkulam, the ancestral house of the Nalappatt family. Her mother was also an accomplished writer, and Kamala Das followed in her footsteps. Her great-uncle Nalappatt Narayana Menon, a gifted writer, profoundly influenced her. Because of this, she developed a deep love for poetry. She did not start writing seriously until she married and had her first child. At the time, she worked as a creative director for a marketing firm in Bangalore. During this time, she also penned her debut novel, Satyr of the Subway, a compilation of short stories. This compilation was given to Har Anand Publishing by her. She was awarded a fellowship from the Virginia Center for Creative Arts for this work. The first book written by an Indian author to be taken up by Picador for American publication was her second novel, which Penguin India published. She has penned works that have been translated into many languages and published all over the globe. She currently calls Bangalore home. Writing for Bangalore Monthly, now called "080" Magazine, in the late 1990s was one of Nair's first contributions to the industrial sector. These items were featured in Explicit's column titled "The Economical Epicurean." Following that, in 2000, she wrote The Better Man, a book that has been published in both the US and Europe. She published a book titled



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Where the Rain is Born: essays on Kerala in 2003 and produced a collection of poems entitled Malabar Mind in 2002.

F. Kamala Suraiyya She was an Indian writer who wrote in her native Malayalam and English. 2004 saw her passing away. Her main works that have made her famous in Kerala are her memoirs and short stories. She was an iconoclast in her own right because she was honest and forthright in her writing and speaking on the sexual demands of Indian women. At the age of 75, she departed from this life on May 31st, 2009, in a Pune hospital.

5. Conclusion

First and foremost, literature is a medium through which humanity's greatest aspirations and ideals may be expressed; secondly, it is an effective means of passing on cultural values from one generation to another. Literary texts may truly legitimise society's victimisation and oppression of women because of the presence of feminine responsiveness, which leads us to this conclusion. In a strict sense, literature cannot exist apart from practice. It helps us better understand the social reality of which we are a part by offering a fresh perspective on the human condition. The feminist audience places excellent value on literature authored by both sexes, which is not surprising. The feminist movement focuses on critiquing both positive and negative portrayals of women in literature, regardless of the author's gender.



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